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VOCAL SCORE

(REVISED EDITION)

OF

THE

YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Vocal Score	...	Price, net 7s. od.	Pianoforte Solo	...	Price, net 4s. od.
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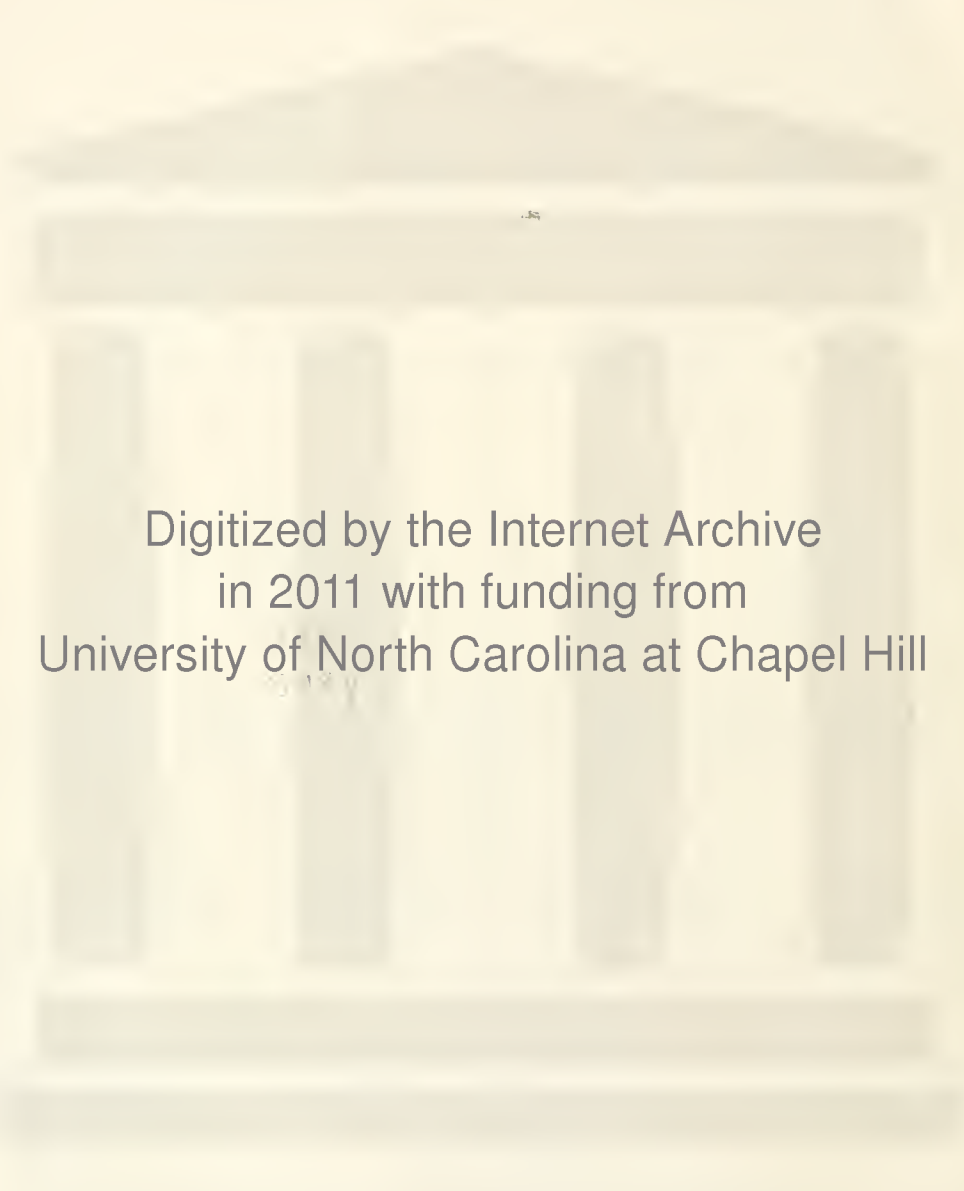
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THE YEOMEN OF THE GUARD; OR, THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Jailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND "

FIRST CITIZEN

SECOND "

ELSIE MAYNARD (*a Strolling Singer*)

PHOEBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

SCENE Tower Green.

Date.—16th Century.

THE YEOMEN OF THE GUARD.

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[illegible]

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The Yeomen of the Guard;

or,

REVISED EDITION.

THE MERRYMAN AND HIS MAID.

Written by
W. S. GILBERT.

OVERTURE.

Composed by
ARTHUR SULLIVAN.

Allegro brillante e maestoso.

PIANO. *ff* Brass. *marcato*

Viol. *brillante* *ff*

18577

Clar.
p

Viol. & Fag.

Ob.
p

Viol.

p

Ob.
p

F1.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The bass line consists of a steady eighth-note accompaniment. The treble line features a series of chords and a melodic line with a slur.

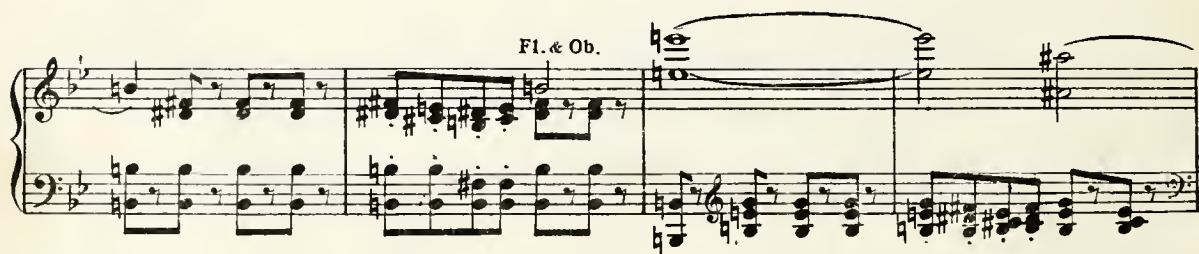
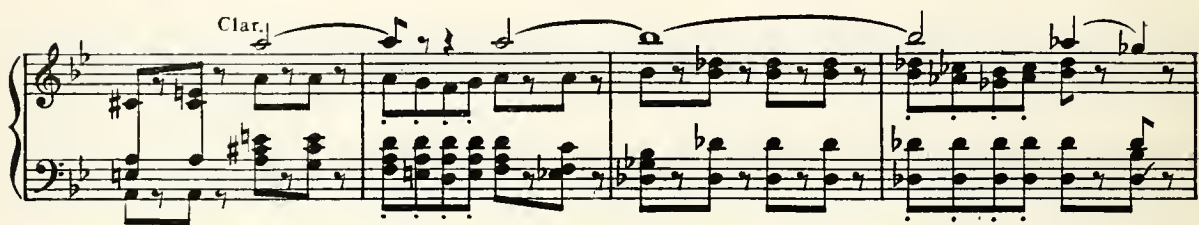
Second system of musical notation. The bass line continues with eighth-note accompaniment. The treble line includes a *p* (piano) dynamic marking and a *ds* (diminuendo) marking. A *Viol.* (Violin) part is introduced in the treble staff, playing a melodic line.

Third system of musical notation. The grand staff continues with the same accompaniment and melodic lines. The treble line features a series of chords and a melodic line with a slur.

Fourth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line includes a *Brass.* (Brass) part with a *pp* (pianissimo) dynamic marking and a *Viol.* (Violin) part with a *p* (piano) dynamic marking.

Fifth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

Sixth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line includes a *ff* (fortissimo) dynamic marking and a *TUTTI.* (Tutti) marking. The system concludes with a *sf* (sforzando) marking.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the grand staff. It includes the instruction *cresc.* (crescendo) in both staves. The treble clef features a melodic line with some rests, while the bass clef has a more active, rhythmic accompaniment.

Third system of musical notation, featuring a grand staff. The treble clef is labeled *Viol.* (Violin) and includes the instruction *f* (forte). It contains several triplet markings (indicated by a '3' over the notes). The bass clef has a melodic line with the instruction *marcato* (marked). The key signature remains two flats.

Fourth system of musical notation, featuring a grand staff. The treble clef has a continuous, rapid sixteenth-note melody. The bass clef provides a steady accompaniment with eighth notes and chords.

Fifth system of musical notation, featuring a grand staff. The treble clef continues with a melodic line, and the bass clef has a more complex accompaniment with some triplets and rests. The key signature remains two flats.

Sixth system of musical notation, featuring a grand staff. The treble clef has a melodic line, and the bass clef has a steady accompaniment. The system concludes with the instruction *p* (piano) in the bass clef. The key signature remains two flats.

Viol. Ob.

First system of the musical score, featuring Violin (Viol.) and Oboe (Ob.) parts. The music is in a key with three flats and a 3/8 time signature. The Violin part has a melodic line with slurs, while the Oboe part provides harmonic support with chords and single notes.

Second system of the musical score, continuing the Violin and Oboe parts. The Violin part features a melodic line with slurs and a crescendo leading to a *dim.* (diminuendo) marking. The Oboe part continues with harmonic support.

Third system of the musical score, introducing the Clarinet (Clar.) and Violin (Viol.) parts. The Clarinet part begins with a *pp* (pianissimo) dynamic and a *sempre dim* (sempre diminuendo) instruction. The Violin part continues its melodic line. Below the system, there are markings: *Ca.*, ***, *Ca.*, ***, *Ca.*, ***, *Ca.*, ***.

Fourth system of the musical score, featuring the Violin part. The music continues with a melodic line and slurs. Below the system, there are markings: *Ca.*, ***, *Ca. pp*, ***, *Ca. pp*, ***, *Ca. pp*, ***.

Fifth system of the musical score, featuring the Violin and Viola parts. The Viola part enters with a *pp* dynamic. Below the system, there are markings: *Ca.*, ***, *Ca.*, ***, *Ca.*, ***, *Ca.*, ***.

Sixth system of the musical score, featuring Oboe and Clarinet (Ob. & Clar.), Trombone (Trombe), and Flute and Oboe (Fl. & Ob.) parts. The Oboe and Clarinet parts begin with a *pp* dynamic. The Trombone and Flute/Oboe parts enter with a *pp* dynamic. Below the system, there are markings: *Ca.*, ***, *Ca.*, ***, *Ca.*, ***, *Ca.*, ***.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with many beamed eighth notes, creating a rhythmic accompaniment. The word 'cresc.' (crescendo) is written above the piano part in two places. The score includes a repeat sign at the beginning and a double bar line at the end.

This musical score is for the piece 'L'Espresso' by Franz Liszt, arranged for piano and cornet. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The piano part is written on a grand staff (treble and bass clefs), and the cornet part is written on a single staff. The piano part begins with a series of chords in the left hand, marked 'cresc.' and 'p'. The right hand of the piano part enters with a melody of eighth notes, marked 'p'. The cornet part enters with a melody of eighth notes, marked 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

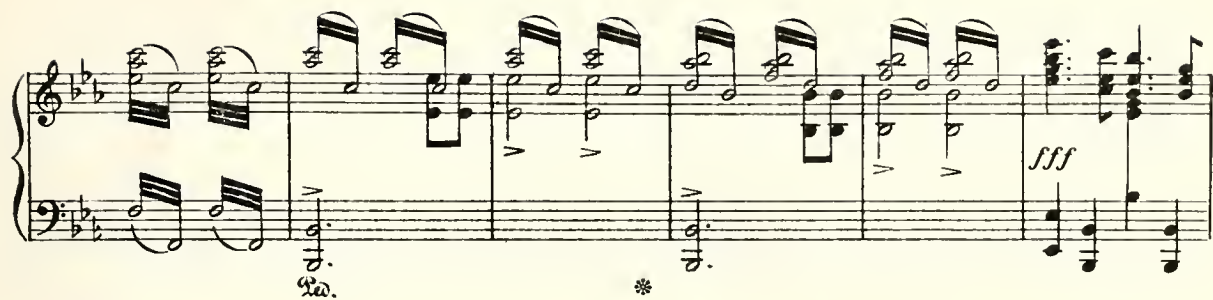
A musical score for the song "The Rose Tree". The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass). The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The vocal line consists of a single melody line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. The score includes a repeat sign with first and second endings. The lyrics "The Rose Tree" are written below the piano part. The score is marked with "Rec." and asterisks to indicate repeat sections.

First system of musical notation. The top staff features a melodic line with eighth and sixteenth notes. The piano accompaniment in the bottom two staves includes chords and a bass line with eighth notes. Performance markings include *cresc. molto* and *ff* (fortissimo). The section concludes with the instruction *TUTTI.* and *con fuoco* (with fire), accompanied by a fermata.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment features sustained chords in the right hand and a steady eighth-note bass line. The instruction *sempre con fuoco* (always with fire) is present.

Third system of musical notation. The top staff continues the melodic line. The piano accompaniment features sustained chords in the right hand and a steady eighth-note bass line. The instruction *con fuoco* (with fire) is present.

Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment features sustained chords in the right hand and a steady eighth-note bass line.



Act I.

No. 1.

INTRODUCTION & SONG.—(Phœbe.)

We must find a way to save
him yet*Allegretto non troppo.*

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'Allegretto non troppo.' The first system begins with a forte 'f' dynamic. The second and third systems continue the accompaniment with various chordal textures. The fourth system features a piano 'p' dynamic marking and a fermata over a series of sixteenth notes. The fifth system concludes the piece with a final chordal texture.

PHOEBE.

1. When

1. When

maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops

fill her eyes, And to all questions she re-plies, With a sad "heigh - ho!"

meno mosso

'Tis but a lit-tle word— "heigh - ho!"

a tempo

So soft, 'tis scarcely heard— "heigh-ho!" An i - dle breath— Yet

life and death May hang up - on a maids "heigh - ho!"

C

An i - dle breath— Yet life and death May hang up - on a maids "heigh - ho!"

2. When maid-en loves, she mopes a-part, As owl mopes on a

tree; Al-though she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah mel"

meno mosso
'Tis but a fool-ish sigh— "Ah mel" Born but to droop and die— "Ah mel"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - - den in a maid's "Ah

me!"

No. 2.

DOUBLE CHORUS.—(People and Yeomen, with Solo Baritone.)

Allegro vivace.

PIANO.

f

PEOPLE. *f staccato*
f staccato
 Tow - er war - ders,
 Tow - er war - ders,

f staccato
 Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,
 Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger".

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

The second system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry".

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

The third system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!". A section marker "A" is placed above the final measure of the vocal line. A dynamic marking "f" (forte) is placed below the final measure of the piano line.

YEOMEN.
TENORS.

f In the au - tumn of our life, Here— at rest in am - ple

BASSES.

f In the au - tumn of our life, Here— at rest in am - ple

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

B
In the eve - ning of our day, With the sun of life de - cli - ning,

In the eve - ning of our day, With the sun of life de - cli - ning, We re -

We re-call with-out re-pi-ning All the heat of by-gone noon,

- call with-out re - pi-ning All the heat of by-gone noon,

We re-call with-out re-pi-ning, All the heat, We re -

We re - call with-out re - pi-ning, All the heat, We re -

un poco rall.

- call, re-call All the heat of by-gone noon.

un poco rall.

- call, re-call All of by-gone noon.

a tempo

C SOLO, 2nd YEOMAN.

This the au - tumn of our life, — This the eve - ning

of — our day; Wea - ry we — of bat - tle strife, —

Wea - ry — we — of — mor - - - - tal fray. But our

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one consent, Were our lov - ed land in - va - ded,

Still would face a for - eign foe, As in days of long a - go, Still would

face a for - eign foe, As in days of long a - go, As in

days_ of long a - go, As in days_ of long a -

colla voce

YEOMEN.

- go. Still would face a for - eign foe, As in days of long a -

Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.

TENORS. *sost.*

This the au - tumn of our life, —

BASSES. *sost.*

This the au - tumn of our life, —

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

This the eve - ning of — our day,

This the eve - ning of — our day,

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Wea - ry we of bat - tle strife

Wea - ry we of bat - tle strife

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - ry we of mor - tal

Wea - ry we of mor - tal

G

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

- to - ry! To the sto - ry Of our glo - ry Each a hold con - tri - bu -

fray. This the au - - - tumn of our life,

fray. This the au - tumn of our life, This the eve - ning of our

f

- to - ry! Each a bold con - tri - bu - to - ry!

- to - ry! Each a bold con - tri - bu - to - ry!

— This the eve - ning of our day.

day, This the eve - ning of our day.

Dame Carruthers! *not a decent measurement*

No 3.

SONG with CHORUS.— (Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.



DAME CARRUTHERS.

1. When our gallant Normanfoes Made our mer-ry land their own, And the
2. With - in its wall of rock The flower of the brave Have



Sax-ons from the Con-quer-or were fly-ing,
perished with a con-stan-cy un-sha-ken.

At his bid-ding it a-rose, In its
From the dun-geon to the block, From the



pan-o-ply of stone, A sen-ti-nel un-liv-ing and un-dy-ing.
scaffold to the grave, is a jour-ney ma-ny gal-lant hearts have ta-ken.

In -
And the



- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
wick - ed flames may hiss Round the he - roes who have fought For con - science and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - - ing,
comes not in the — mea - sure of its du - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

gold - en hoard I keep_ my_ si - lent_ watch and ward!"

TENORS & BASSES, *p*

The

O'er Lon - don town and all its hoard,

cresc.

screw may twist and the rack may turn, And men may bleed and

p

cresc.

O'er Londontown and all its hoard

men may burn, O'er Lon - don town and its gold - en hoard I

I keep my si - - lent, si - - lent watch and ward!

keep — my si - - lent watch — and ward!

2. *rall.* si - - lent - watch - and ward!

rall. watch — and ward!

rall. *p*

18577

No. 4.

TRIO.—(Phoebe, Leonard and Meryll.)

Allegretto un poco agitato.

VOICE. *PHOEBE.*

A - las! I wa - ver to and fro - Dark

PIANO.

dan - ger hangs up-on the deed! Dark dan - ger hangs up-on the deed!

LEONARD.

Dark dan - ger hangs up-on the deed!

MERYLL.

Dark dan - ger hangs up-on the deed!

PIANO.

LEONARD.

The scheme is rash and well— may fail; But ours are not the

PIANO.

hearts— that—quail— The hands that shrink—the cheeks that pale In hours—

cresc.

f

No, ours are not the hearts that

— of need! No, ours are not the hearts that

No, ours are not the hearts that

Qw

*

quail, The hands— that shrink, the cheeks— that—pale, The hands—that

quail, The hands that shrink, the cheeks that pale, The hands that

quail, The hands that shrink, the cheeks that pale,— that

cresc.

shrink, — the cheeks that pale In hours — of need!

shrink, — the cheeks that pale In hours — of need!

pale, — the cheeks that pale In hours — of need!

f *p* *p'*

MERYLL.

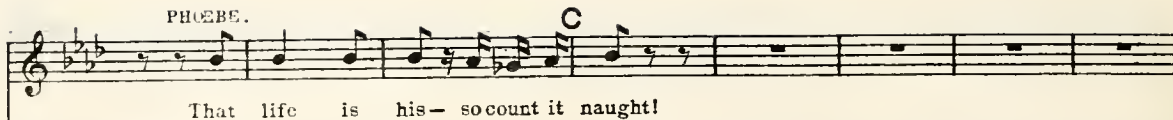
The

air I breathe to him I owe: My life is his — I count it naught!

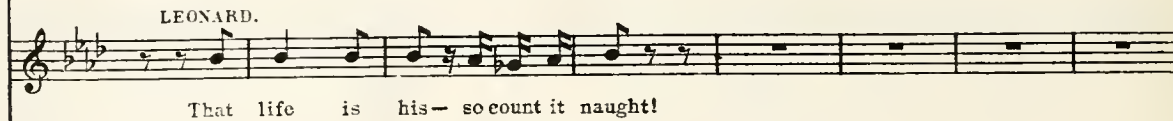
dim.

Ad *

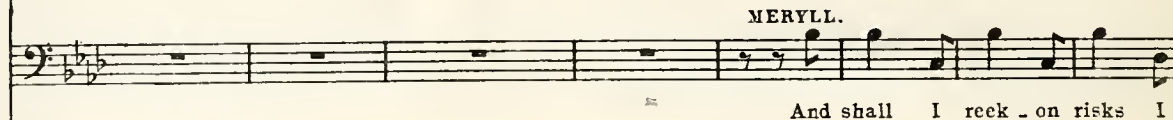
PHOEBE.



LEONARD.



MERYLL.



PHOEBE & LEONARD.

D

And shall we reck - on risks we run — To save

- thy thought!

* *And.*

*

the life of such an one?

Un - wor - thy thought!

MERYLL.

Un - wor - thy thought!

E

Un - wor - thy thought! —

Un - wor - thy thought! —

PHOEBE.

We may suc - ceed— who can fore - tell? May heaven help our hope—

LEONARD.

We may suc - ceed— who can fore - tell? May heaven help our hope—

MERYLL.

We may suc - ceed— who can fore - tell? May heaven help our hope—

May heaven help our hope—

May heaven help our hope—

May heaven help our hope—

8

fare - well

fare - well

fare - well

* La.

* La.

May ——— heaven ———

May ——— heaven ———

May ——— heaven ——— help ——— our ——— hope ———

dim.

* *ad.*

help ——— our hope ——— fare ——— well!!

help ——— our hope ——— fare ——— well!!

help ——— our hope ——— fare ——— well!!

p

*

ad.

*

No 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE.

1. Is life a

PIANO.

*f**p*

boon?

If

so,

it must

be - fal

That Death, when_e'er he

call,

Must

call

too

soon.

Though four - score years he

give,

Yet

one would pray

to live

An - o - ther

moon!

What

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. in Ju - ly? *a tempo* I might have had to die, — Per -
colla voce

- chance, in June! I might have had to die, — Per - chance, in
p

June!
f

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done _____ with it;

Soon _____ as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give — I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

colla voce *p* *f*

Don't - forget to find a side at each school
notice - in the lost school - being -

No 6.

CHORUS.-(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO. *f*

1st & 2nd SOPRANOS.

A Here's a man of jol-li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.

Here's a man of jol-li - ty,

Jibe, joke, jol-li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol-li - fy!

f

unis.

Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

unis.

Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

B Banish your ti-mid-i-ty, And with all ra-pid-i-ty

Banish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty- *unis.*

Wil-ly-nil-ly, O! Riv-er none can mol-li-fy;- In-to it we throw

Fool who does-n't fol-li-fy, Cock who does-n't crow! Ban-ish your ti-mid-i-ty,

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O! —

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O! —

sf

Dialogue through.

pp

[C] play under dialogue

Twine on the Works

No 7.

DUET:— (Elsie and Point.)

Allegro con brio.

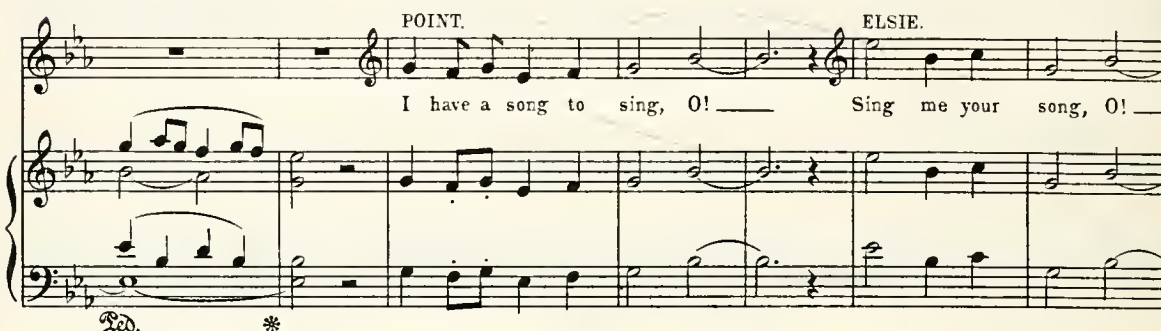
PIANO.



POINT.

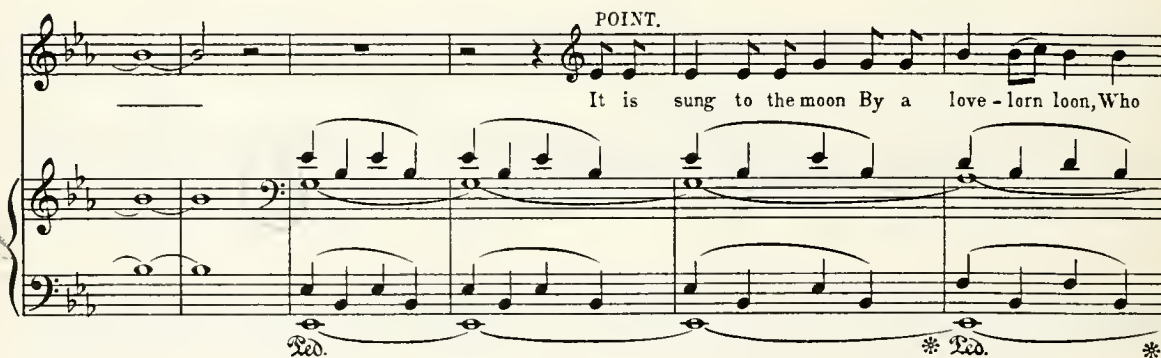
ELSIE.

I have a song to sing, O! — Sing me your song, O! —



POINT.

It is sung to the moon By a love-lorn loon, Who



fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose



soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Red. * Red. * Red. * Red. *

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

pp Red. *

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

Red. * Red. *

la - dye! 2. I have a song to sing, O!

ELSIE.

Red. *

POINT.

What is your song, O? _____

ELSIE.

It is sung with the ring Of the songs maids sing Who

* Ped. *

love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who

Red. * Red. * Red. *

laugh'd a - loud At the moan of the mer - ry - man, mop - ing mum, Whose soul was sad, and whose

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

pp

Red. *

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red. * Red. *

POINT. ELSIE. POINT.

3. I have a song to sing, O! Sing me your song! O! It is

Red. *

sung to the knell Of a church - yard - bell, And a dole - ful dirge ding dong, O! It's a

Red. *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

Ped. * Ped. * Ped. * Ped. *

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

Ped. * Ped. * Ped. * Ped. *

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

Ped. * Ped. * Ped. * Ped. *

sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye! Heigh-dy!

Ped. * Ped. * Ped. * Ped. *

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

sighed for the love of a la - dy

ELSIE.
4. I have a song to sing. O!

POINT.

ELSIE.
Sing me your song O! ————— It is sung with a sigh And a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay. Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly born Who turned up his no-ble

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

BOTH
Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS
Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

2nd SOPRANOS
cresc.
Oo

TENORS & BASSES
cresc.
Oo

cresc.
molto

* *Red.* * *Red.* * *Red.* *

Faster
f
sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

f
sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

f
Ah!

f
Ah!

f
Faster

* *Red.* * *Red.* *

cresc.
Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.
Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.

cresc.

lived in the love of a la-dye! —

lived in the love of a la-dye! —

ff

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

int. For my part - I consent I do for these 1 year

Allegro vivace.

LIEUTENANT.

VOICE.

How say you, mai - den,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

truth the po - ets— tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

ELSIE.

strange pro - po - sal you re - veal, It al-most makes my sen - ses

reel. A - las! I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My mo - ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

thing! POINT. Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

*Ca **

love-ly bride that is to be, To mar - ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earnd grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

waive! Yes, ob - jec - tion I will waive!

ELSIE.
POINT.
LIEUT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

Oh, *sf* *temp -*

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

- ta - tion, Oh, *temp -*

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

- ta - tion,

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

Oh, temp - ta - tion
 heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o-ver heels!
 Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

Ad * *Ad* *

Più lento
p

Temp - ta - tion, oh, temp - ta - tion!
p
 Temp - ta - tion, oh, temp - ta - tion!
p
 Temp - ta - tion, oh, temp - ta - tion!

Più lento
p *p* *p*

Ad *

Ad * *Ad* *

Point: In - ter - a - pretty well - strach - a -
 pretty pretty folk -

No. 9.

RECIT & SONG.—(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For low-ly
 folk And men of rank. I ply my
 craft And know no fear, But aim my shaft At prince or

peer. At peer or prince — at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wisdom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac - a - demic rule; You may find it in the jeering of a
up-start I can with - er with a whim, He may wear a mer - ry laugh up on his

jest, Or dis - til it from the fol - ly of a fool. I can
lip, But his laugh - ter has an ec - ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learning with a
offer'd to the world in mer-ry guise, Un - pleasant truths are swallowed with a

laugh; Oh win-now all my fol - ly, fol - ly, fol - ly, and you'll find A
will - For he who'd make his fel - low, fel - low, fel - low-creatures wise Should

grain or two of truth a-mong the chaff! Oh win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
al - ways gild the phil - o - sophic pill! For he who'd make his fel - low, fel - low, fel - low-creatures wise Should

grain or two of truth a-mong the chaff!
al - ways gild the phil - o - sop - ie pill!

1. 2. I can

f *p*

RECIT. and SONG.—(Elsie.)

A bridegroom all un-known, save in this wise, To-day he dies! To-day, alas, he

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

Ill fit a bride, — No sad-der wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

Ped. *

lose The ve - ry rose of youth, The flow' of

Ped. *

life, To be, in hon - est truth, A wed - ded wife,

Ped. *

No mat - ter whose! No mat - ter whose!

Ped. * *Ped.* * *Ped.* *

Ah me, what pro - fit we. O maids that sigh, _____ Though

Q. * *Q.* * *Q.* * *Q.* * *Q.* * *Q.* *

gold, _____ *poco rall.* tho' gold should live, If wed - ded love _____ must

cresc. *colla voce* *f* *mp*

Q. *

die?

a tempo *f* *p*

Q. *

Er half an hour has rung, A wi - dow I! _____

Q. *

Ah heaven, he is too young, Too brave to die! Ah

mel Ah mel Yet

wives there be So wea - ry worn, I trow, That they would scarce complain,

So that they could In half an hour at - tain To wi - dow - hood,

No mat - ter how! No mat - ter

how! O wea - ry wives, Who

wi - dow - hood would win, Re - jice

poco rall.
re - jice, that ye have time To wea - ry in!

colla voce *f* *mp* *p*

Res. * *Res.* *

Res. * *Res.* * *Res.* *

Res. * *Res.* * *Res.* *

cresc. *Res.* *

Res. *

O wea - ry
 wives, — Who wi - dow - hood would win, — Re - joice, —
cresc.
Ossia. — joice, — O wea - ry, wea - ry wives, re -
brill.
 re-joice, re - joice, — O wea - ry, wea - ry wives, re -
 - joice!
 - joice!
ff

Musical notation includes treble and bass staves for piano accompaniment, and vocal staves. The piano part features chords and arpeggiated figures. The vocal part includes lyrics and melodic lines. The Ossia section provides an alternative ending. Dynamics include *cresc.*, *ff*, and *brill.*

SONG.— (Phoebe.)

Well - Ay - meet thou my bride -
 Phoebe. Oh am I loved by thee -

Allegro grazioso.

VOICE.

PIANO.

Were I thy bride, Then

all the world be - side Were not too wide To hold my wealth of love— Were

I thy bride! Up - on thy breast My

lov - ing head would rest, As on her nest The ten - der tur - tle dove— Were

I thy bride! This heart of mine Would

Pw *

be one heart with thine, And in that shrine Our hap-pi-ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re-bel— Were

I thy bride! The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo - Were

I thy bride! The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo -

Were I thy bride The

ro - se's sigh Were as a car-ri-on's cry To lul - la -

pp

Ad. * *Ad.* * *Ad.* *

- by Such as I'd sing to thee, Were I thy

Ad. * *Ad.* *

bridel A fea - ther's press Were

Ad. * *Ad.* * *Ad.* *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

Ad. * *Ad.* * *Ad.* *

not thy bridel

Ad. *

FINALE.—ACT I.

Allegro maestoso.

PIANO.

*ff**tr**brilliante.**f**sf**sf*

A **TENORS, *unis.***

CHORUS OF YEOMEN.
BASSES, *unis.*

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

dim.

B MERVILL.

Ye Tow - er War - ders, nursed in war's a-larms,

p

Suck-led on gun - pow-der and wean'd on glo - ry, Be-

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

***f* TENORS.**
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

***f* BASSES.**
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

ff

W * *W* * *W* *

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

W * *W* * *W* *

Wel-come to the grim old Tower: To the

Wel-come to the grim old Tower: To the

wel - come

Tow - er, wel - come thou!

Tow - er, wel - come thou!

D FAIRFAX.

For-bear, my friends, and spare me this o - va-tion: I have small claim to such con-si-der-

-a-tion: The tales that of my pro-wess are nar-ra-ted Have been pro-di-gious-ly ex-ag-ger-

FAIRFAX.
- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.
'Tis

BASSES.
'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

p

rall.

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standardlost in last cam-

p

- paign, Res-cue it at dead-ly pe-ri! Bear it safe-ly back a-gain?

Leo.nard

Leo.nard

f

E

2nd YEOMAN. Didst thou not, when pri-soner

Mer-yll. at his pe-ri! Bore it safe-ly back a-gain!

Mer-yll, at his pe-ri! Bore it safe-ly back a-gain!

f

ta-ken, And debarr'd from all es-cape, Face, with gal-lant heart un-sha-ken, Death in

most ap-pall-ing shape?

CHORUS OF MEN.

Leo-nard Mer-yll faced his pe-ri!l, Death in most ap-pall-ing
 Leo-nard Mer-yll faced his pe-ri!l, Death in most ap-pall-ing

FAIRFAX.

Tru-ly I was to be pit-ied, Hav-ing but an hour to live,

shape!
 shape!

I re - luc - tant - ly sub - mit - ted, I had no al - ter - na -

rall.

- tive! Oh! the tales that are nar - ra - ted Of my deeds of der - ring -

p

do, Have been much ex - ag - ger - a - ted, Ve - ry much ex - ag - ger -

a - ted, Scarce a word of them is true! Scarce a word of - them is

true!

f TENORS.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted. Could not be ex-ag-ger-

f BASSES.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

più f

FAIRFAX.
Scarce a word of them is true!

- a - ted, Ev-'ry word of them is true!

- a ted, Ev-'ry word of them is true!

f

RECIT. PHOEBE.
Leo-nard!

Allegro.

sempre f

RECIT.

FAIRFAX. PHOEBE.

I beg your par - don? Don't you know me?

a tempo

FAIRFAX. C

I'm little Phœ-be! Phœbe? Is this Phœbe? What, little

p

(Aside.)

Phœ - be? Who the deuce may she be?

WILFRED.

It can't be Phœ - be, sure - ly? Yes, 'tis Phœ - be -

Your sis - - ter Phoe - hel Your own. — lit - tle

sis - ter!

CHORUS OF MEN.

Aye, he speaks the truth; 'Tis

Aye, he speaks the truth; 'Tis

PHOEBE.

Oh, my

FAIRFAX.

Sis - ter Phoe - hel

Phoe - hel

Phoe - hel

Re. *

Re. *

H

bro - ther! So

Why, how you've grown! I did not re_cog_nize you!

sempre p

This system contains the first system of music. It includes a vocal line with lyrics 'bro - ther!' and 'So', and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo/mood is marked 'sempre p'.

ma - ny years! Oh, my bro - ther!

Oh, my

This system contains the second system of music. It includes a vocal line with lyrics 'ma - ny years!' and 'Oh, my bro - ther!', and a piano accompaniment. The piano part continues the melodic and rhythmic themes from the first system.

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

f

This system contains the third system of music. It includes a vocal line with lyrics 'Oh, bro - ther!', 'Oh, bro - ther!', 'sis - ter!', 'Oh, sis - ter!', and 'Oh, sis - ter!', and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo/mood is marked 'f'.

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -

- self, for - sooth? And who art thou thy - self?

WILFRED.

PHOEBE.

Good sir, we are he - troth'd, Or more or

WILFRED.

less— But ra-ther less than more. To thy fond care I

Moderato.

p

RECIT.

do commend thy sis-ter. Be to her An

e-ver-watchful guardian— ea- gle-eyed! And when she feels (as some-times she does feel)

K u tempo moderato

Disposed to in-discrimi-nate ca-ress, Be thou at hand to take those favours from her.

CHORUS of MEN. Be

a tempo moderato

PHOEBE, *tenderly*.

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

p

Allegro non troppo.

1st Verse WILFRED. To thy fra - ter - nal care— Thy sis - ter I com - mend;—
2nd Verse PHOEBE. a - mia - ble I've grown,— So in - no - cent as well,—

From ev - 'ry lurk - ing snare— Thy love - ly charge de - fend:
 That if I'm left a - lone— The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I — pray, this boon— Oh
 mor - tal can fore - tell, So grant, I — pray, this boon— Oh

grant this boon— She shall not quit thy sight, From
 grant this boon— I shall not quit thy sight!

morn to af - ter - noon— From af - ter - noon to night— From seven o'clock to two— From

two to e - ven - tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She}
 I

cresc.

CHORUS of MEN.

shall not quit thy side! From morn to af - ter - noon = From

From morn to af - ter - noon = From

af - ter - noon to 'leven at night She shall not quit thy side!

af - ter - noon to 'leven at night She shall not quit thy side! 2nd Verse. PHOEBE. So

1.

2. FAIRFAX.

With bro - therly read - i - ness, For my fair sis -

p

-ter's sake, — At once — I — an - swer

"Yes" — That task I un - - der - - take —

M
My word I ne - ver break — I free - ly grant that boon, — And

rall. (*Tenderly*) *sostenuto* (*Kiss.*) (*Kiss.*)
I'll re-peat my plight— From morn to af - ter-noon— From af - ter-noon to night— From

pp rall. *p un poco più lento*

(Kiss) (Kiss) *Animato.*

sev'n o'clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.
From morn to
f BASSES.
From morn to

cresc. *ff*

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

Andante.

boon!

boon!

Andante.

pp

p

1st & 2nd SOPRANOS.

The pri - s'ner comes

to meet his doom;

The

TENORS & BASSES.

The pri - s'ner comes

to meet his doom;

The

* * *

* * *

* * *

block, the heads - man, and the tomb.

The fun - 'ral bell be - gins to

block, the heads - man, and the tomb.

The fun - 'ral bell be - gins to

* * *

* * *

* * *

* * *

toll;

May Heav'n have mer - cy on his soul!

toll;

May Heav'n have mer - cy on his soul!

* * *

* * *

* * *

* * *

* * *

mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

on his soul!

Oh,

on his soul!

Mer - cy, thou whose smile has shone So many a cap-tive heart up-

trem.

p

-on; Of all im - mured with in these walls, To-

day the ve - ry wor - thiest falls. Oh, Mer - cy, — thou whose

SOPRANOS. *p*

TENOR & BASSES. *p*

Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile has shone So ma - ny a cap - tive heart up - on; — Of

all im - mured with - in these — walls The wor -

cresc.

all im - mured with - in these walls, The

cresc.

all im - mured with - in these walls, The

cresc.

f

thiest, wor - thiest falls.

ve - ry wor - thiest falls. Oh,

ve - ry wor - thiest falls. Oh,

dim. *p*

Oh, Mer - cy.

Mer - cy, oh, Mer - cy.

Mer - cy, oh, Mer - cy.

dim. *p*

Doppio movimento
Allegro agitato

FAIRFAX.

My lord! my lord! 1

ff *fp*

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell— He is not

cresc.

CHORUS. SOPRANOS.

there! He is not there! They sought the pris - 'ner's

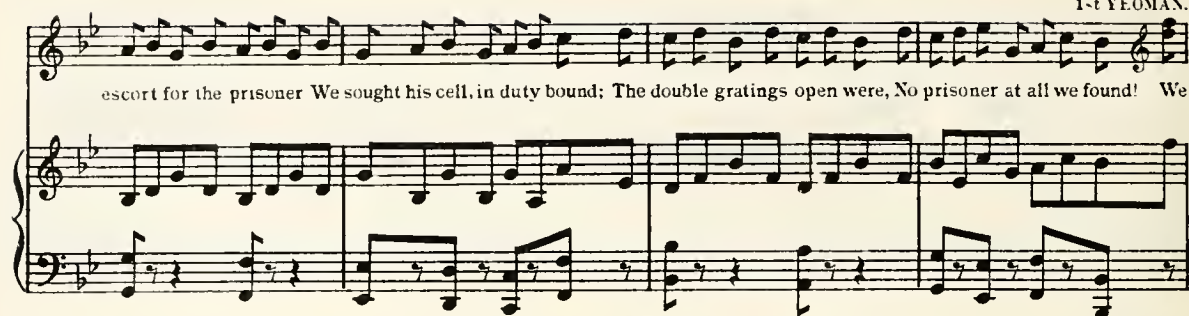
He is not there! They sought the pris - 'ner's

RE FAIRFAX 1st & 2nd YEOMEN.

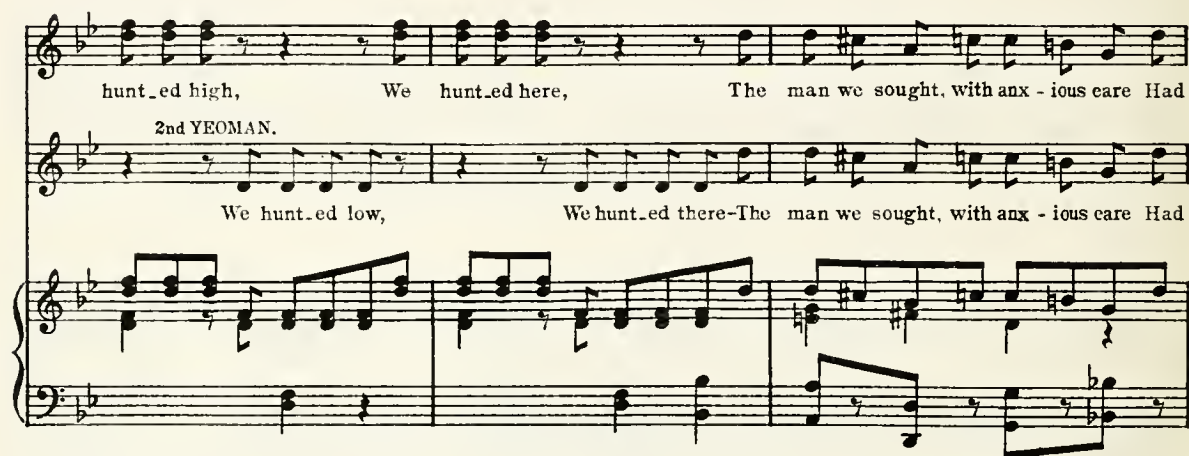
cell- he is not there! As

cell- he is not there!

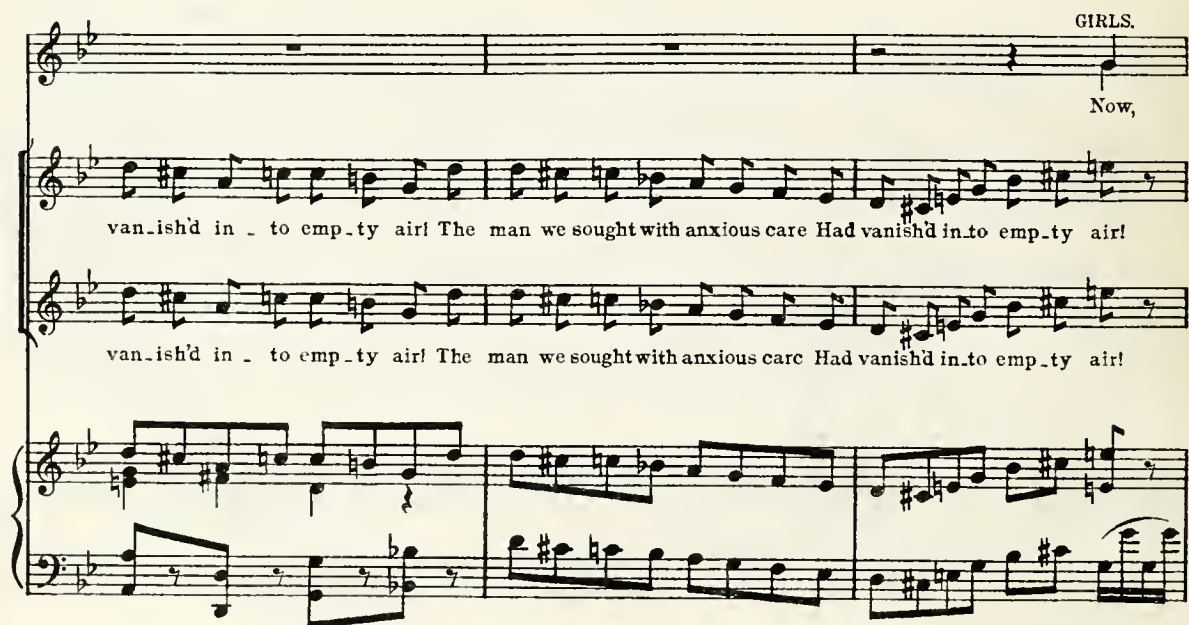
p



escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We



hunt.ed high, We hunt.ed here, The man we sought, with anx - ious care Had
2nd YEOMAN.
We hunt.ed low, We hunt.ed there-The man we sought, with anx - ious care Had



GIRLS.
Now,
van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in to emp - ty air!
van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in to emp - ty air!

by my troth, the news is fair, The man has van-ish'd in - to

air. As es.cort for the pri-son-er They sought his cell, in du-ty bound;The

TENORS & BASSES.

FAIRFAX & 1st YEOMAN.

2nd YEOMAN.

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there- The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there- The man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

T
LIEUTENANT.

(to WILFRED.)

As-tound-ing news! The pris- 'ner fled.

Thy life shall for-feit be in-

sf *sf* *f*

WILFRED.

-stead!

My lord, I did not set him free,

ff *fp*

I hate the man- my ri - val he!

U

LIEUT. (to WILFRED.)

Thy life shall for-feit be in -

MERYLL.

The pris - 'ner gone- I'm all a - gapel

dolce *p*

WILFRED.

-stead: My lord.

Who could have help'd him to es-cape?

PHOEBE.

I did not set him free! In-deed I can't i-ma-gine who! I've no i-dea at all-have

DAME CARRUTHERS.

ELSIE.

you? Of his es-cape no tra-ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In-deed I can't i-ma-gine who! I've no i-dea at all, have

POINT.

free! Oh! woe is you? Your an-guish sink! Oh, woe is

you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be-

-tide You are his bride, And I am left A lone-be-reft! Yes, woe is me, I rather think! Yes, woe is

cresc.

cresc. molto
TUTTI. p

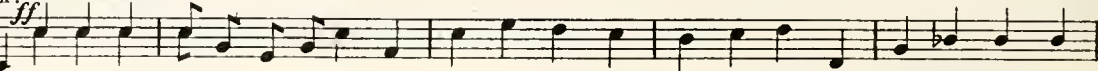
Ah!

me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

molto

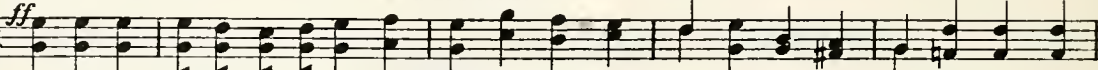
*Allegro con molto brio.**ff*

think. LIEUTENANT.



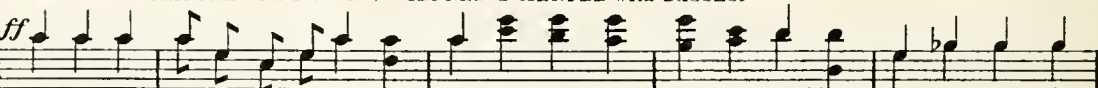
(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat_ed of its due. Who is, who

CHORUS. 1st & 2nd SOPS. PHOEBE & DAME C. with 2nd SOPS.

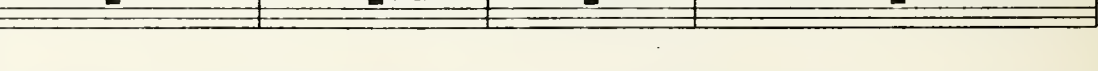
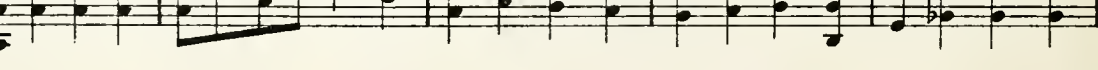
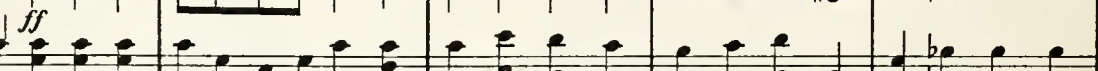


All frenzied, frenzied with despair they rave, The grave is cheat_ed of its due. Who is, who

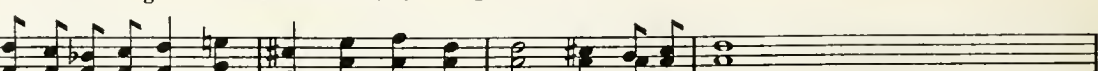
TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.



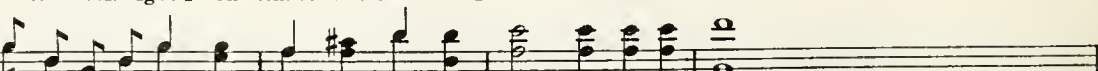
All frenzied, frenzied with despair, they rave, The grave is cheat_ed of its due. Who is, who

Allegro con molto brio.

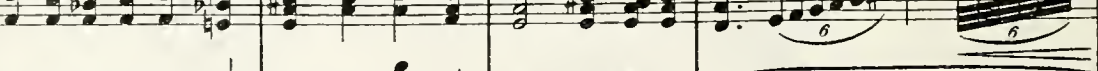
(L.) is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?



is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?



is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?



(L.) Let search, let search he made throughout the land, Or my vin - die - tive an - ger

Let search, let search be made throughout the land, Or his vin - die - tive an - ger

Let search, let search be made throughout the land, Or his vin - die - tive an - ger

W

(L.) dread- A thou-sand marks, a thousand marks I'll hand Who brings him here, a - live or

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a - live or

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a - live o.

(L.) dead, Who brings him here, a - live

dead, Who brings him here, a - live

dead, Who brings him here, a - live

f *f*

Ad. *

(L.) or dead! A thou - sand, thou - - -

or dead! A thou - - - sand

or dead! A thou - sand, thou - - -

Ad. *

(L.) - - - sand marks, a - live, — a - live or dead, a - live, —

marks, a thou - - sand marks, a - live, — a - live or dead, a - live, —

- - - sand marks, a - live, — a - live or dead, a - live, —

8va

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The system concludes with a repeat sign and a first ending bracket.

(L.) — a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

loco

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The system concludes with a repeat sign and a first ending bracket.

Musical score for a scene, featuring vocal and piano parts. The score is written for a vocal line and a piano accompaniment. The vocal line includes the lyrics "or dead!" repeated twice. The piano part features a complex, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The score is marked with *sf* (sforzando) and includes a section marked with a dotted line and a fermata.

or dead!

or dead!

18577

*

END OF ACT I.

Act II.

No 1.

CHORUS. SOLO—(Dame Carruthers.)

Andante non troppo lento.

PIANO.

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante non troppo lento'. The score includes various dynamic markings: *p* (piano), *p marcato* (piano marked), *cresc.* (crescendo), *ff* (fortissimo), *dim* (diminuendo), and *p* (piano). There are also performance instructions like 'Rev.' and '*' below the bass staff. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

1st & 2nd SOPRANOS.

Night— has spread her pall once more, And the pris - - 'ner still is

free: O - - pen is his dun - geon door, Useless his

1st SOP.
dun - - geon key! He has sha - - ken

off his yoke— How, no mor - tal man can tell!

unis.

Shame — on lout - ish jail - or-folk — Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! — Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and

cord, Fetter and chain, Dungeon of stone, All are in vain — Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are ye!

ye! CHORUS. 1st & 2nd SOPRANOS. *f* Pretty warders are ye! *sf* Whom do ye ward? *unis.* Spite of ye all, he is free-he is free!

free! Whom do ye ward? Pretty warders are ye!

TENORS *f* Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house, BASSES. *f* Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry out-let, ev'ry drain, Have we search'd, but all in vain, all in

Where a beetle black could creep, Ev'ry out-let, ev'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry

ward? Night _____ has spread her

chamber, ev-'ry outlet Have we search'd, but all in vain! War-ders are

chamber, ev-'ry outlet Have we search'd, but all in vain!

p

pall once more and—the pris-ner still is free:

we. Whom do we ward? Whom do we ward?

Warders are we. Whom do we

O - - pen is his dun - geon door, Useless his dun - - geon

Warders are we. Spite of us all he is free, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is

key! O - - pen is his

free! Pretty warders are we, he is free!

free! Spite of us all he is free, he is free!

cresc.

f dun - geon door, He is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free!— Pretty warders are ye!

free! He is free! He is free!— Pretty warders are we!

free! He is free! He is free!— Pretty warders are we!

And. * *And.* *

And. * *And.* *

No. 2.

SONG.—(Point.)

Allegro comodo.

VOICE.

PIANO.

1. Oh! a pri-vatebuf-foon is a
 2. If you wish to suc-ceed as a
 3. If your mas-ter is sur-ly, from
 4. Comes a Bish-op, may-be, or a
 5. Tho' your head it may rack with a

light-heart-ed loon, If you lis-ten to pop-u-lar ru-mour; From the
 jes-ter, you'll need To con-sid-er each per-son's au-ri-cular: What is
 get-ting up ear-ly (And tem-pers are short in the morn-ing;) An in-
 sol-emn D. D- Oh, be-ware of his an-ger pro-vok-ing! Bet-ter
 bil-ious at-tack, And your sen-ses with tooth-ache you're los-ing, Don't be

morn to the night he's so joy-ous and bright, And he bub-bles with wit and good-
all right for B would quite scan-da-lize C (For C is so ve-ry par-
-op-er-tune joke is e-nough to pro-voke Him to give you, at once, a month's
not pull his hair-don't stick pins in his chair: He don't un-der-stand prac-ti-cal
mo-py and flat-they don't fine you for that, If you're pro-per-ly quaint and a-

-hu-mour! He's so quaint and so terse, both in prose and in verse; Yet though
-ti-cular); And D may be dull, and E's ve-ry thick skull Is as
warn-ing. Then if you re-frain, he is at you a-gain, For he
jok-ing. If the jests that you crack have an or-tho-dox smack, You may
-mus-ing! Tho' your wife ran a-way with a sol-dier that day, And took

peo-ple for-give his trans-gres-sion, There are one or two rules that all
emp-ty of brains as a la-dle; While F is F sharp, and will
likes to get va-lue for mo-ney; He'll ask then and there, with an
get a bland smile from these sa-ges; But should they by chance, be im-
with her your tri-fle of mo-ney; Bless your heart, they don't mind-they're ex-

coll. voice

fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are
cry with a carp, That he's known your best joke from his cra-dle! When your
in-so-lent stare, "If you know that you're paid to be fun-ny?" It
-port-ed from France, Half-a-crown is stopp'd out of your wa-ges! It's a
-ceed-ing-ly kind-They don't blame you-as long as you're fun-ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your self go; And it *does* put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' you suf - fer a deal, They don't

ev - er de - gree, Must ob - serve, if they love their pro -
per - son says, "Oh, I have known that old joke from my
scowl on his face, If you know that you're paid to be
joke that's too French, Half - a - crown is stopp'd out of his
mind it a bit - They don't blame you - so long as you're

1, 2, 3 & 4. 5.
- fes - sion. fun - ny!
cra - dle!"
fun - ny?
wa - ges!

ff

No 3.

DUET:— (Point and Wilfred.)

Allegro vivace. 8/8

PIANO.



POINT.

1. Here-up - on we're both a - greed, All that we two Do a - gree to We'll se -
 2. In re - turn for my own part I am mak - ing Un - der - tak - ing, To in -

WILFRED.

1. Here-up - on we're both a - greed, All that we two Do a - gree to We'll se -
 2. In re - turn for your own part You are mak - ing Un - der - tak - ing, To in -



- cure by sol - emn deed, To pre - vent all Er - ror men - tal. You on El - sie are to
 - struct you in the art (Art a - maz - ing, Won - der rais - ing) Of a jes - ter, jest - ing

- cure by sol - emn deed, To pre - vent all Er - ror men - tal.
 - struct me in the art (Art a - maz - ing, Won - der rais - ing)



call With a sto_ry Grim and go_ry;
free. Proud po_si_tion- High am_bi_tion!

How this Fair_fax died, and all I de_
And a live_ly one I'll be, Wag-a -

I to swear to! Wag-a - wag-ging, I to swear to! Wag-a - wag-ging,

_clare to You're to swear to! I de_clare to, I de_
- wag-ging, Ne-ver flag-ging, ne-ver flag - ging, ne-ver

I to swear to, You de_clare to, I to swear to!
ne-ver flag - ging, Wag-a - wag - ging, ne-ver flag - ging!

_clare to, I de_clare to You're to swear to, I de_clare to!
flag - ging, Wag-a - wag - ging, ne-ver flag - ging, Wag-a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing

Tell a tale of cock and bull, Of con - vin - cing

p

8.

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

8.

What a tale of cock and bull! bull! What a tale of

What a tale of cock and bull! bull!

1. 2.

1. 2.

f *p*

cock, What a tale of cock, What a tale of cock and bull. cock and

What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

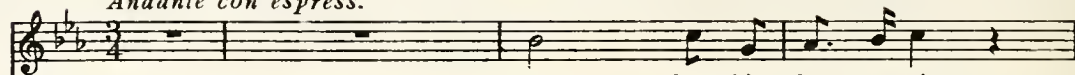
cresc. *ff*

No. 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE.



PIANO.



Free to de - part;— Free both in life and limb—

In all— but heart! Bound to an un - known bride

For good and ill; Ah, is not one so tied— A

pris - 'ner still, A pris - 'ner— still? Ah, is not one so

tied— A pris - 'ner still?

Free, yet in fet - ters held Till his last hour,—

Gyves that no smith can weld, No rust— de - vour!

Al - though a monarch's hand Had set him free.

Of all the cap-tive band The sad - - - dest

cresc.

he, The sad - - - dest he! Of all the cap-tive band The

dim. *dim.* *p*

sad-dest sad - - - dest he!

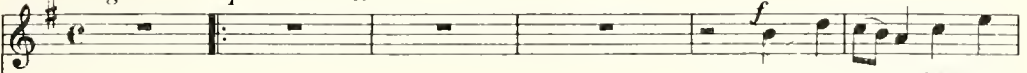
rall. *colla voce* *f*

No. 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

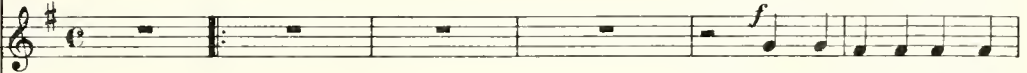
Allegretto. Tempo di Gavotte.

KATE.



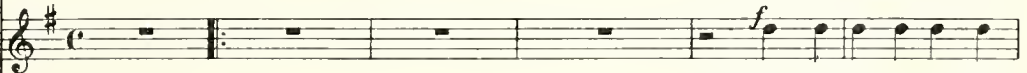
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D. CARRUTHERS.



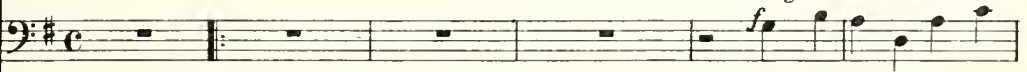
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.



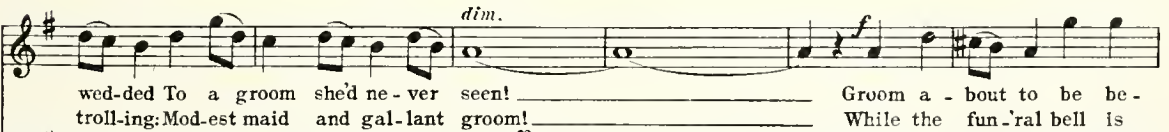
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.

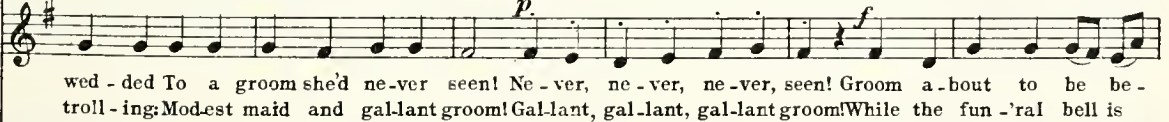


1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

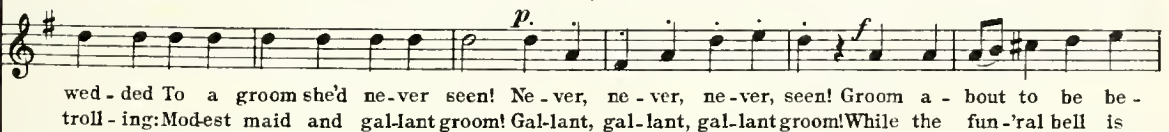
PIANO.



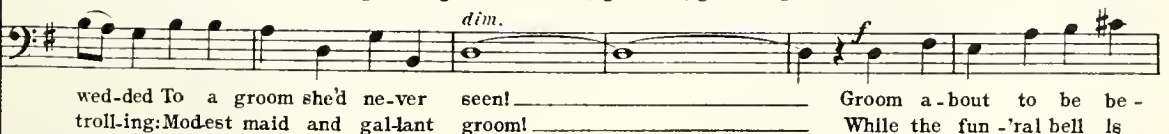
wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is



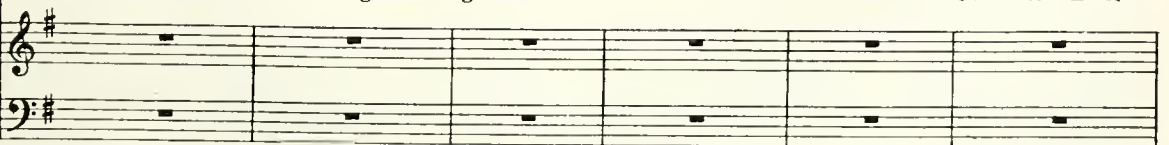
wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is



wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is



wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is



dim. *p*

- headed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

p *p*

- headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

- head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

- head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

Slower.

No. 6.

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

RECIT.
MERYLL.

VOICE.

Hark! What was that, sir?

PIANO.

RECIT.

FAIRFAX.

MERYLL.

Why, an ar - que - bus - Fired from the wharf, un - less I much mis - take. Strange—

and at such an hour! What can it mean?

p a tempo

cresc.

CHORUS.
TENORS.

Now what can that have been - a shot so late at night, E -

BASSES.

Now what can that have been - a shot so late at night, E -

- nough to cause af - fright! What can the por - tent mean?

- nough to cause af - fright! What can the por - tent mean?

TUTTI.
SOPRANOS.

Are foe-men in the land? Is Lon-don to be wreck'd? What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

dan-ger is at hand? Let us un - der-stand What dan-ger is at

What are we to ex-pect? What dan-ger is at hand What dan-ger is at

sf * *sf* *

RECIT. *LIEUT.*

hand! Who fired that shot! At once the truth de-clare!

hand!

RECIT.

fp *

POINT.

My lord 'twas he— to rash-ly judge for—

WILFRED.

My lord, 'twas I— to rash-ly judge for—hear!

f *mf*

Allegro con brio.

bear!

ff *p*

POINT.

WILFRED.

Or a spec-tre all ap-pal-ling—
Like a ghost his vi-gil keep-ing— I be—

pp

I should ra-ther call it crawl-ing— He was crawling—
_ held a fi-gure creep-ing— He was creep-ing— He was

Crawling! He was crawling— Crawling!
creeping,creeping— He was creeping— He was creeping,creeping— Not a

moment's hes_i - ta - tion - I my - self up - on him flung, With a hur - ried ex - clam - a - tion To his

dra - per - ies I hung; Then we clos'd with one an - o - ther In a rough - and - tumble smother; Col'nel

Fair - fax and no o - ther Was the man to whom I clung!

ELSIE with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col'nel Fair - fax and no o - ther, Col'nel
LIEUT. & MERYLL with BASSES.

Col'nel Fair - fax and no o - ther, Col'nel

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

POINT.

It re - sem - bled more a struggle—

WILFRED.

Af - ter migh - ty tug and tus - sle— He, hy

p *pp*

Or by some in - fer - nal juggle— I should

dint of stronger muscle— From my clutches quickly slid - ing—

ra - ther call it slip - ping— Or es - cap - ing to the ship - ping—

With the view, no doubt, of hid - ing— With a

I'd de - scribe it as a shiv - er -

gasp, and with a quiv - er -

Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.

It's e - nough to make one shiv - er, With a *p* gasp, and with a quiv - er, Down he *f*

It's e - nough to make one shiv - er, With a *p* gasp, and with a quiv - er, Down he *f*

WILFRED.

In - ge -

p dived in - to the ri - ver, It was ve - ry brave of him!

p dived in - to the ri - ver, It was ve - ry brave of him!

POINT.

1 should

_ nu_i _ ty is catching; With the view my king of pleasing, Ar_ que _ bus from sen_ try snatching—

ra_ther call it seiz_ ing—

With an ounce or two of lead I des_ patch'd him thro' the head! TUTTI. CHORUS.

With an

With an

WILFRED.

I dis_ charg'd it without winking, Lit_ tle

ounce or two of lead He des_ patch'd him thro' the head!

ounce or two of lead He des_ patch'd him thro' the head!

p

POINT.
I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing—

**TUTTI.
CHORUS.**
He dis -
He dis -

POINT.
I should

WILFRED.
Like a stone I saw him sink-ing—

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead. Like a hea-vy lump of lead.

Like a stone, my boy, I said— Like a

Like a heavy lump of lead.

stone, my boy, I said—

A - ny - how the man is dead. Whether

Ad

stone or lump of lead!

TUTTI.
CHORUS. *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

f

f

Ad

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot him thro' the head, And he's ve-ry, ve-ry dead! And it

view his king of pleasing, Wil-fred shot him thro' the head, And he's ve-ry, ve-ry dead! And it

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be

ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *fp RECIT.*

lost, The bo - dy must be found, at a - ny cost. To this at -

- tend with - out un - due de - lay; So set to work with what dis - patch ye

a tempo

p a tempo animato

may! **TUTTI CHORUS.**

Yes, yes, we'll set to work with what dispatch we may!

Yes, yes, we'll set to work with what dispatch we may!

ff Hail the va - liant fel - low who Did — this

Hail the va - liant fel - low who Did this

deed_ of der.ring-do! Hon - ours wait on such an

deed of der.ring-do! Hon - ours wait on such an

f

Red. *

one; By my head, 'twas brave - - ly done, 'twas

one; By my head, 'twas brave - - ly done, 'twas

brave - - ly done! Now, by my head, 'twas bravely done!

brave - - ly done! Now, by my head, 'twas bravely done!

Red.

Red. *

No. 7.

TRIO.—(Elsie, Phœbe, and Fairfax.)

Allegretto grazioso.

VOICE. *ELSIE. 2nd Verse.*
If he's

VOICE. *FAIRFAX. 1st Verse.*
A

PIANO. *Allegretto grazioso.*
f *psf*

made the best use of his time, — His twig he'll so care-ful-ly lime — That

man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And

ev - e-ry bird Will come down at his word, What - ev - er its plu-mage or elime. He must

stu - dy all day, In me - tho-di-cal way, How to flat-ter, ca-jole, and per-suade He should

learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -
 'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought —
 when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart —

— to be treat - ed as such. It is pure - ly a mat - ter of skill, — Which
 PHOEBE.
 It is pure - ly a mat - ter of skill, — Which
 — of — a queen! It is pure - ly a mat - ter of skill, — Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

f

1. & 2. 3.

If he's PHOEBE.

Then a

f

glance may be tim - id or free, ——— It will va - ry in might - y de -

- gree, ——— From an im - pu - dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've

rall.

rall. *a tempo* It is
 tried! Ne - - ver be sure till you've tried! It is
 It is

colla voce *a tempo*

Red *

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But
 pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But
 pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, — to make sure — of his Jill, But ev - 'ry

Jill If he wants to make sure, — of his Jill, But ev - 'ry

Jill If he wants to make sure, — of his Jill, But ev - 'ry

of — his Jill! sure — of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

QUARTET.—(Elsie, Phoebe, Fairfax, & Point.)

elsewhere

Allegretto grazioso.

ELSIE.

VOICE.

When a woo-er Goes a - wooing, Naught is tru-er Than his

PIANO.

p

joy.

FAIRFAX.

Maid - en hush-ing All his su-ing - Bold-ly blush-ing - Brave-ly coy! Brave-ly

ELSIE.

Bold-ly blush-ing - Brave-ly coy!

Oh, the
PHOEBE.

Oh, the

coy! ——— Bold-ly blush - ing -

POINT.

Oh, the

Oh, the happy days of do - -

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

.ing! ————— Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

sweets that ne - ver cloy!

sweets that ne - ver cloy! When a brother leaves his sister For an-

sweets that ne - ver cloy!

sweets that ne - ver cloy!

-oth.er, Sis.ter weeps. Tears that trickle, Tears that blister-'Tis hut mickle Sis.ter reaps! Tears that

W. *

ELsie.

Oh, the

PHCEBE.

Oh, the

FAIRFAX.

Oh, the

POINT.

Oh, the doing and un - do -

tric - - kle, Tears that blis - - ter—

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

- ing, _____ Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps! When a jes-ter Is out - witted, Feelings

fes-ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!_____

SLOW

Oh, the doing and un - doing, Oh, the sighing and the suing, When a jes - ter goes a -

Oh, the doing and un - doing, Oh, the sighing and the suing, When a jes - ter goes a -

Oh, the doing and un - doing, Oh, the sighing and the suing, When a jes - ter goes a -

— Oh, the doing and un - doing, Oh, the sighing and the suing, When a jes - ter goes a -

-wooing, And he wishes he _____ was dead! Oh, the doing and un -

-wooing, And he wishes he _____ was dead! Oh, the doing and un -

-wooing, And he wishes he _____ was dead! Oh, the doing and un -

-wooing, And he wishes he _____ was dead! Oh, the doing and un -

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

dim.

— was dead, He wishes he was dead!_____

— was dead, He wishes he was dead!_____

— was dead, He wishes he was dead!_____

— was dead, He wishes he was dead!_____

p

rall.

No. 9.

DUET—(Dame Carruthers and Sergeant Meryll.)

Dame Carruthers: Meryll, no. Meryll's hand
 Dame: It's the same thing—
 Meryll: Do it?

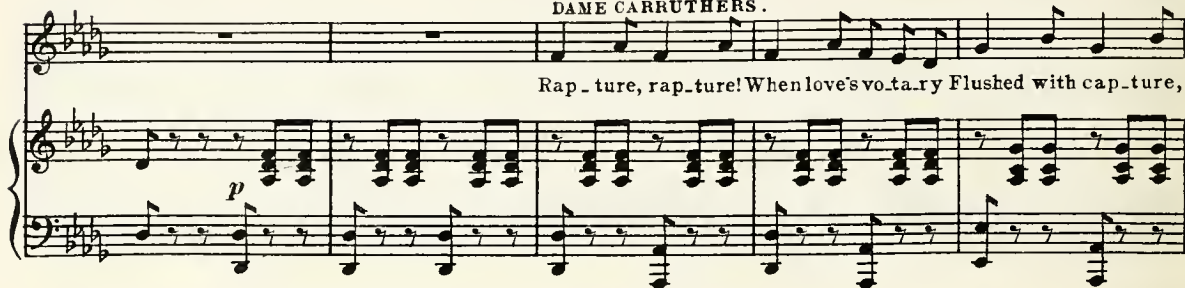
Allegro vivace e con brio.

PIANO.



DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry Flushed with cap - ture,



Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty!



Rap - ture, rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty



SERGEANT MERYLL.

Rap-ture, rap - ture! Dole - ful, dole - ful! When hu-man-i - ty, With its soul full

Of sat-an-i - ty, Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

Dole - ful, dole - full! Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

DAME CARRUTHERS.

Dole - ful, dole - full! Joy - ful, joy - ful! When vir-gin-i - ty Seeks, all coy - ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y!

Joy-ful, joy-ful! Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y,

SERGEANT MERYLL.

Joy-ful, joy-ful! Ghast-ly, ghast-ly! When man, sor-row-ful, First-ly, last-ly,

Of to-mor-row full, Af-ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing,

DAME CARRUTHERS.

First system of the musical score. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Joy - ful, joy - full Joy - ful, joy - full!" for the vocal lines and "Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!" for the piano accompaniment.

Second system of the musical score. It continues with the same three staves. The lyrics are: "Joy - ful, joy - full Joy - ful, joy - ful, joy - full!" for the vocal lines and "Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!" for the piano accompaniment. The piano part includes a *cresc.* (crescendo) marking.

Third system of the musical score. It continues with the same three staves. The lyrics are: "Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture," for the vocal lines and "Dole - ful, dole - ful! When hu - man - i - ty, With its soul full" for the piano accompaniment. The piano part includes a *dim.* (diminuendo) marking and a *2^d* (second ending) marking.

Seeks the no-ta-ry. Joy andjol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Joy andjol-li-ty Then is po-li-ty; Reignsfrivoli-ty!

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

Rap-ture, rap-ture, Rap-ture, rap-ture,

Dole-ful, dole-ful! Dole-ful, dole-ful!

f Rap - - ture, Rap - - ture, rap - -

f Dole - - ful, Dole - - ful, dol - -

- ture, rap - - ture! Joy and jol - li - ty, Then is

- ful, Dole - - ful! Court - ing pri - vi - ty, Down de -

po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - ture! —

- cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - full! —

p *cresc.*

f *ff*

No 10.

FINALE-ACT II. (Tutti.)

Andante grazioso.

PIANO.

1st & 2nd SOPRANOS.

Comes the pret-ty young bride, a -

- blush - ing, ti - mid-ly shrink-ing— Set all thy fears a-side— cheer-i-ly, pretty young bride!—

1st SOPRANOS.

2nd SOPRANOS.

Brave is the youth to whom thy

Brave is the youth to whom thy

lot thou art willing-ly link - ing! _____

lot thou art willing-ly link - ing! _____

Ad. * *Ad.* *

Flow-er of valour is he— lov-ing as lov-ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Ad. * *Ad.* *

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

Ad. * *Ad.* * *Ad.* * *Ad.* *

day: Take him, he true to him— Ten - der his—

day; Take him, be true to him— Ten - der his—

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "day: Take him, he true to him— Ten - der his—" and "day; Take him, be true to him— Ten - der his—". The piano part features a series of chords in the right hand and a single note in the left hand.

due to him— Honour him, honour him, love

due to him— Honour him, honour him, love

The second system of the musical score continues the vocal and piano parts. The lyrics are: "due to him— Honour him, honour him, love" and "due to him— Honour him, honour him, love". The piano part includes a section marked "cresc." (crescendo) and "mf" (mezzo-forte).

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on - ly

The third system of the musical score introduces a trio of vocal parts: Elsie, Phoebe, and Dame Carruthers. The lyrics are: "and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly" and "and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly". The piano part includes a section marked "dimin." (diminuendo) and "pp" (pianissimo).

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we - shall find. If this be so, and men say tru - ly, My

bit - ter we - shall find. If this be so, and men say tru - ly, Her

bit - ter we - shall find. If this be so, and men say tru - ly, Her

day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

dim. *pp*

-loyed, un-al-loyed, This is my joy - - - day un - al-loyed!

-loyed, un-al-loyed, This is her joy - - - day un - al-loyed!

-loyed, un-al-loyed, This is her joy - - - day un - al-loyed!

CHORUS.

With

Yes, yes, With

rall. *a tempo* *f*

rall. *p* *a tempo* *f*

Moderato marziale.

hap - pi-ness her soul is cloy - ed, This is her joy - day un - al - loyed!

hap - pi-ness her soul is cloy'd This is her joy-day un - al - loyed!

Moderato marziale.

SOLO.
LIEUT.

Hold, pret-ty one! I bring to thee News—good or

ill, it is for thee to say. Thy hus - band

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

ELsie,
day! No! no! re-call those words - it can-not be!

p *cresc. molto*

f DAME CARRUTHERS & PHOEBE.
Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT. MERYLL & WILFRED.
Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPS.

f Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.

Oh, day of ter - ror! Oh, day of ter - ror!

8

ELSIE.

Oh, Leo - nard,

DAME & PHOEBE.

The man to whom thou art al - lied

LIRUT, MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - - - - - ror!

Day of ter - ror! day of tears!

8

Red. * Red. *

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day of ter - - - - - ror!

Day of ter - ror! day of tears! Who is the

8

Red. * Red. *

come thou to my side, And claim me

The man to whom thou art al-lied Ap-pears to

bride, The man to whom thou art al-lied Ap-pears to claim thee as his

Who is the man who in his pride claims thee

man who, in his pride claims thee

8

And. *

as thy lov-ing bride. Day of ter-ror! day of tears!

claim thee as his bride. Day of ter-ror! day of tears!

bride as his bride?

bride as his bride?

as his bride? Day of ter-ror! day of tears!

as his bride? Day of ter-ror! day of tears!

f 3 3

And. *

FAIRFAX. (*sternly.*)

All thought of Leo-nard Mer-yll

p

set a-side.

Thou art mine own!

I claim thee as my bride.

RECIT.

ELSIE.

CHORUS.

Thou art his own, a-las, he claims thee as his bride!

Thou art his own, a-las, he claims thee as his bride!

RECIT.

sup-pliant at thy feet I fall: Thine heart will yield to pi-ty's call!

FAIRFAX.

Mine is a

heart of mas-sive rock, Un - moved by sen-ti-men-tal shock!

CHORUS. *f*

Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo - nard. my loved one— come to me. They

he!

Andante espress. e con moto. *Andante.*

dim. *p*

bear me— hence a - way!— But though they take me

far from thee My heart is— thine— for aye! My

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine, — is — thine, — my —

own, — is — thine, — for aye!

Un poco più vivo.

Sir, I o-hey, I am thy bride; But ere the fatal hour I said the say That

p

placed me in thy pow'r, Would I had died! Sir, I o-hey! I am thy bride!

pp

Allegro vivace e con fuoco. ff FAIRFAX.

Leo - nard! My own!

ff

*Ad. Ad. **

ELSIE

Ah! With hap - pi - ness my soul is cloyed, —

FAIRFAX.

With hap - pi - ness my soul is cloyed, —

mf

*Ad. * Ad. **

This is our joy - day un - al - loyed! —

This is our joy - day un - al - loyed! —

CHORUS.

Yes! yes! With hap - pi-ness their souls are cloyed, —

Yes! yes! With hap - pi-ness their souls are cloyed, —

This is their joy - day un - al - - loyed! — With

This is their joy - day un - al - - loyed! With

hap - pi-ness their souls are cloyed, This is their joy-day un - al-loyed, their

hap - pi-ness their souls are cloyed, This is their joy-day un - al-loyed, their

joy - - day — un - al - loyed,

joy - day un - al - loyed, un - - al - loyed!

joy - day un - al - loyed, un - - al - loyed!

POINT.

Oh thought - less crew! Ye know not what ye

RECIT. (slower.)

dol At - tend to me, and shed a tear or two - For

rall.

rall.

A tempo I?

I have a song to sing, O!

CHORUS.

Sing me your song, O!

Sing me your song, O!

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

sipped no sup and who craved no crumb, As he sighed for the love of a la - dy!

Heigh - dy, Heigh - dy! Mis - e - ry me, lack-a-day-dee! He

p Ool.

p Ool.

ff * *ff* * *ff*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

ff * *ff* *

ELSIE.

I have a song to sing, O!

ff What is your song, O! *dim.*

ff What is your song, O! *dim.*

p

ff *

ELSIE.

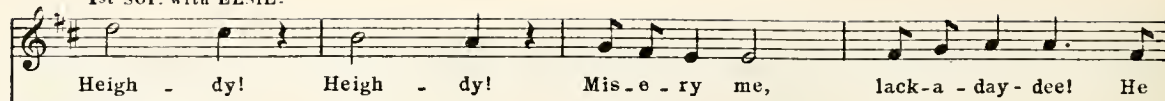
It is sung with the ring Of the songs maids sing Who love with a love life -

long. O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord, - but who

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

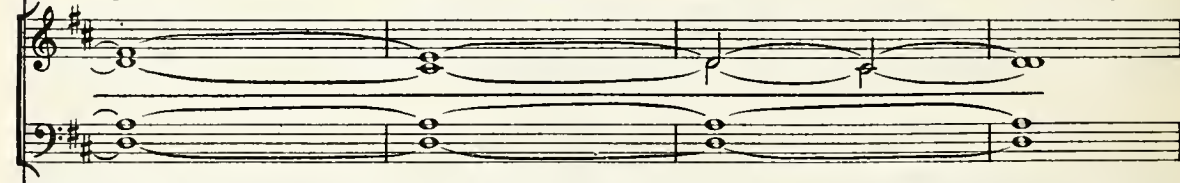
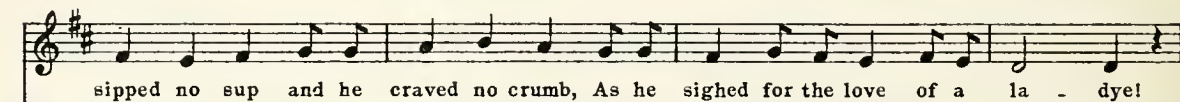
1st SOP. with ELSIE.



2nd SOPS.



TEN & BASS.



PHOEBE & DAME C with ELSIE.

cresc. e animato.

cresc.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

cresc.

cresc.

ff TUTTI.

Heigh - - - - - dy! Heigh - -

Heigh - - - - - dy! Heigh - -

ff

- - - - - dy! Heigh - - - - -

- - - - - dy! Heigh - - - - -

The musical score is arranged in four systems, each containing a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#), and the time signature is 3/8.

System 1: The vocal lines begin with the lyrics "- dy!" followed by "Heigh - - - dy! Heigh - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

System 2: The vocal lines continue with "- dy! Heigh - - -". The piano accompaniment maintains the rhythmic pattern.

System 3: The vocal lines continue with "- dy! Heigh - - -". The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.

System 4: The vocal lines continue with "- dy! Heigh - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENZANCE"

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOPER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

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THE MINUET.
MY NAME IS JOHN WELLINGTON WELLS.
FOR LOVE ALONE.
SHE WILL TEND HIM.

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